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DAILY  
SUPPLEMENT

Billy Bragg recently stopped mid-tour for two sold-out shows at McGill and Club Soda in Montréal, along with musicians Cara Tivey and Wiggy and supporting acts Weddings, Parties, Anything and Michelle Shocked. For those of you who missed the blistering performances, the Supplement offers this article, compiled from statements Billy made during a press conference on Monday.

BILLY BRAGG  
...oh hell, let him speak for himself

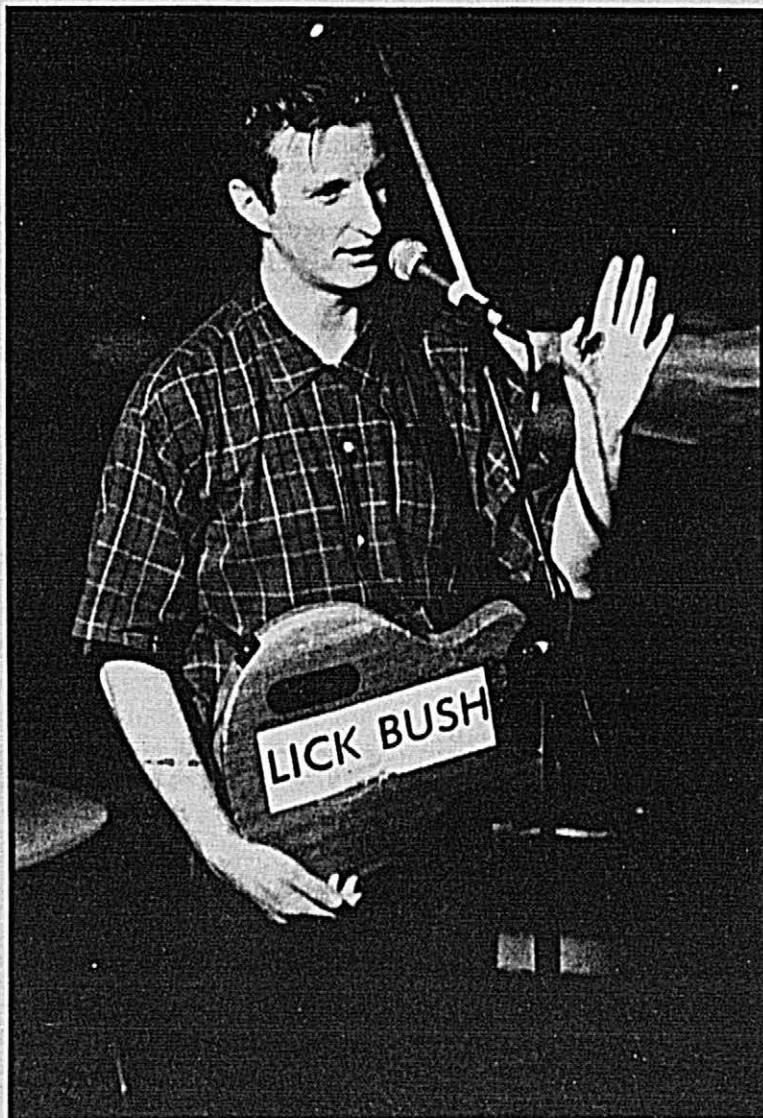
There's a trend in the music industry to say that politics and pop don't mix. They've been saying it for ages. They've been saying it to me for five years. That always goes on, even in what we would look back at as the heady days of political rock in the sixties. The Archies were selling loads more records than Bob Dylan or Phil Ochs.

In England we had a campaign that was trying to stop home taping, putting a slogan on all the plastic inner bags that said 'Home Taping is Killing Music.' The record companies are trying to justify their low sales which are not because people are making tapes but because record companies are getting so boring in what they're choosing. They'd rather sell a million records by one artist than ten thousand records by a hundred artists or a thousand artists. They're not interested anymore.

So what I was trying to make a comment on [with the slogan "Capitalism is killing music" on the new album *Workers' Playtime*] was that I think a record industry run by people who like music is preferable to an industry run by accountants. And more and more often radio stations and record companies are being run by accountants.

And now you've got millions of people going to political concerts and buying their Tracy Chapman albums showing it's total rubbish. I'm not saying pop is going to go back and be really political, but I think there is a re-emergence of music that's more about content than style and it's going to compete with the rest. I'd probably hate it as well if it was all content and no style, but I hate it when it's all style and no content. So there has to be a balance, and I think that these massive political concerts are a manifestation of rock trying to redress that balance.

They're very important. About raising people's consciousness. I was only asked to participate in the Toronto [Amnesty] one, when I was



Daily Photo by Heidi Hollinger

in Minneapolis and had a Winnipeg gig that night. My feelings were, if they wanted me to do it why the fuck didn't they ask me months ago when I could have done it? And Amnesty in England anyway don't like me doing stuff for them because they're strictly apolitical and I am highly political.

I feel other people can do that apolitical stuff. I save myself for the political stuff that other people won't do. So if Greenpeace calls, I say, "I can think of a dozen people who'd do this for you who are bigger than me." So we kind of help them make contact with those

people. Whereas I try to keep myself for things like Northern Ireland, unions and gay rights activity. There's a real lack of bands that are not openly gay doing gay rights and we should be doing them as much as the gay bands. We're talking about defending the fundamental basic human right of sexuality. Human rights is not just not being tortured or imprisoned; it's also about the right to express your sexuality. Women's rights and things like that, which others might feel a bit awkward about doing, we try to do. Issues.

The issue of Free Trade has given me a real opportunity [on stage] to compare the situation in the UK and Canada to America, how America exploits our position in the world, both of our countries. And so when we went across Canada I was able to talk about that a bit.

I think Tracy Chapman is dealing in a market, a consciousness that you and I with a Canadian political background and a British political background really don't understand. We throw up our

hands in dismay at what happens in the United States. We don't see any socialist activity. Maybe Tracy Chapman's making more of a difference than us running 'round the way we do. Maybe she's tapping into something that we, because we have a strictly traditional left political scene, are missing totally.

I listen to "Talkin' 'bout a Revolution" and I don't hear anything revolutionary about it. However, the Americans are reacting to it. The radio stations said, "we can't play a song that incites revolution during an election." Seriously. So maybe we, with our tunnel vision about our socialism, are looking wide of the mark. Though we feel ourselves to be politically correct, maybe the target that we're aiming for in the U.S. is so far off we just can't get it.

Being a democratic socialist is such a broad thing. There is a clear difference between a democratic socialist and a revolutionary socialist and I feel, having worked through the ballot box with the Labour party, more as a democratic socialist. I don't think that means you only have to work through the ballot box. If the revolutionary socialists will come into the ballot box with me at election time I'll come into the streets with them when it's time for the streets. Too many people think it's 'either/or'. That if you go for the ballot box you're somehow tainted by democracy. Whereas I think we have to use every little bit we get to make our point and make our mark.

Revolution is another word for change, as far as I'm concerned. It doesn't have to be barricades and running in the streets and flagging down trains and all looking like Reds. It's change, whether that's personal change or cultural revolution.

"The revolution's just a t-shirt away" is me using the irony of going to these big gigs, buying your Billy Bragg t-shirt and thinking you've done your bit for socialism. I haven't found a way to overcome that yet. You go and buy the t-shirt with Nelson on it and feel strongly about Nelson Mandela in prison and apartheid in South Africa but we have to communicate to these people that the issue is racism and that racism must be confronted wherever they find it, not just in South Africa but in school or wherever.

It's one of the paradoxes of being in such a position of power and yet almost powerless. Once they're out of the gig, who knows what they'll do? Is it my duty to even be 'controlling' them like that? Yes, it is—all I have to do is throw a few ideas out, start an argument. I believe that revolutions come by raising consciousness and I believe that culture has a role to play in that. Changing the world, no. Raising consciousness, yes. It's the highest calling we have.

So you make sure your records and t-shirts are cheaper than everybody else's. That's what I do. And try and be as honest and straightforward with the pundits as you can. In England, underneath where it says "Capitalism is Killing Music" it says "Pay no more than £4.99." I can't do that in Canada yet because I haven't muscle enough, or in America because it's illegal there to dictate a recommended retail price to the dealers. I think that's absolute bullshit. In Japan it's illegal *not* to have your price on the cover.

I do "Top of the Pops" as an article of faith. The Clash always said they wouldn't do "Top of the Pops." But if the band was trying to get across some ideas... When I was first asked to do it in 1985 with "Between the Wars," I had the opportunity to sing it to 11.5 million people who'd never come to a Billy Bragg concert. It's one of those few opportunities you have to preach to the unconverted. That's why I do it.

What was so embarrassing about it last time was that I'd only ever sung the bleeding song [a cover version of "She's Leaving Home" done for charity that went to Number One in the UK] once before, in the studio with Cara, so when I got to "Top of the Pops" I didn't know the lyrics and had to have pieces of paper taped to the floor.

When they started shooting it live, they had all this dry ice, this very expensive BBC "Dr. Who" dry ice which comes about this high off the ground and is as thick as a cloud. It just totally blew away the lyrics and someone dropped a ladder while we were doing it, and you can see it in my face. They hate me down there because I won't mime, so tough shit, they won't re-shoot it. I was sort of hoisted by my own petard. It served to remind me how trivial pop really is. Sometimes I allow myself the luxury of thinking it's actually part of popular culture and you can actually make a differ-

continued on page 8

"I think people who come to gigs at universities want to get drunk or meet people of the opposite sex or whatever, same as all the others. Some of the most racist or sexist gigs I've ever done have been at universities. It depends how strong the frats are."



BY BILLY BRAGG



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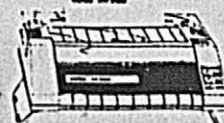
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# Riot squad called in as UQAM students strike

by Chris Lawson

MONTREAL (CUP)—Baton-wielding riot police forced their way past pickets and into the Université de Québec à Montréal yesterday, the first day of the arts, literature and social science students' strike.

About 2000 AGEUQAM students voted Monday to join the general student strike called by the province's student association last weekend to demand financial aid reform.

Students blocked all entrances to the downtown Montréal campus at 6h30 Tuesday, and asked people trying to get in to respect their picket lines.

For about three hours, the university was almost empty.

Pickets blocked nine UQAM buildings in the freezing cold, while wet snow fell. About half

a dozen police cars lined Ste Catherine St. The officers stayed inside their cars until about 10h15.

Then about 18 officers wearing body armour, riot helmets, and carrying long batons lined up around the corner from the Ste Catherine St. entrance of the Pavillon Judith Jasmin and marched on about 30 students who were on a small landing in front of the doors.

The police prodded and struck the picketers with their batons as they shoved their way to the doors. Two students were thrown out of the way, one picketer was grabbed by the hair and pushed down a short stairway to the sidewalk.

The police stayed on the stairs, batons at the ready for about two minutes, then left.

The picketers took up their places again.

Then the riot police went into the Berri-UQAM metro station where picketers were blocking metro-level university entrances.

About 100 students were in the station when riot police advanced on them, Constable Jacques Morrisseau said.

"The riot squad was there to escort some students who wanted to get into the building, past the students who were blocking the entrance," Morrisseau said.

Morrisseau could not confirm reports that one student was arrested for "interfering with police." He said the "expulsion" was "normal work."

Prodding and jabbing picketers with their batons, police forced the students out of the



metro station.

Students chanted "Non à la répression! Pour le droit à l'éducation!" as the police backed them up against the metro turnstiles where transit police prevented them from going into the metro.

Students stopped at the stairs up to the station exit. But when police came at them, batons raised, they decided to leave.

Strike leaders are calling the police action a blatant provocation.

"The picket lines were peaceful, and we have the right to strike. Nothing could justify what they did," said Virginie Charette, communications coordinator for AGEUQAM.

"Why else would they rough up the students on the stairs there and then just leave," said continued on page 8

# Success—from rural Denmark to conquering the world

by Zeb Brown

So few movies are on a par with *Pelle the Conqueror*, it seems somehow evil to think of it as typical cinema fare, much less criticize it. A string of superlative clichés might begin to describe this film, yet calling it 'heartbreakingly beautiful' and 'masterfully crafted' is more akin to tautology than criticism.

*Pelle*, directed by *Twist and Shout's* Belle August, won the Palme d'Or at Cannes last year. Based on the first volume of

Martin Andersen Nexø's epic novel, it tells the often humiliating story of 10-year-old Pelle's struggle between hope and despair in turn of the century Denmark, and his desire to escape his miserable conditions to see the world.

Pelle and his father (Max von Sydow), recent emigrants from Sweden, are hired into degrading jobs on a farm run in the tyrannical fashion of the period. Jorgen Persson's amazing cinematography of rural Denmark surpasses mere pathetic fallacy and is, with unusual success, both a running commentary on

the plot as well as integral to it.

"The impact of nature I remember well from the book," August told *The Daily*. "Pelle finds harmony with nature, identifying himself with the many things around him in nature. It's a very important part of the film. As in Canada, the changes of seasons were very dominating."

"All of the conflicts and stories in the film have to do with how people lived and dealt with the conflict in their lives. Today you can go away, we have much more impact and influence on

our lives. The possibility then for doing something about your life was much less. Emotions sometimes came out very violently."

The plot consists of "five or six parallel stories" of individuals violently attempting to reconcile conflicts in their lives. One of the more charged moments is the malcontent farmhand Erik's unsuccessful revolt against his rotten foreman. Erik's failure, which leaves him hopelessly brain-damaged, is doubly tragic for Pelle, since he and Erik shared many dreams and dissatisfactions.

"Pelle identifies with Erik because he has the power to do something about his life," said August. "Pelle's father promises him to seek revenge (for a degrading incident) but can't because he is too old, he has no strength. The problem with Erik is that it was one man's revolution, and one man can't succeed."

Pelle does succeed in small ways, but these successes are cushioned between painful attacks by his schoolmates and the farm crew. His perseverance, finding hope in homegrown strawberries and his father's birthday gift of a pocketknife, for example, separate him from the ailing and apparently beaten Lasse. In the end, it is no surprise that Pelle leaves his father and the farm, and sets out to conquer the world.

"Pelle can do more than Lasse because he has so much love from his father. Despite the humiliation, and that Lasse has nothing, he just gives his son love and the chance to grow up

in harmony with himself. I wish parents had more time to give children the same kind of love today and to be in contact with them. You have to be very mature to give that love."

The technical aspects of the film are superb. The acting, especially Von Bulow's performance, is outstanding. Some strange scenes, like the midwinter discovery of a fisherman frozen upright in his boat, and the unfaithful farmer screaming in his bed after being castrated by his wife, have the solid authenticity indicative of an expert production team.

"When I'm in the audience I want to feel like a part of the story," said August. "Don't tell me what I should think. I want to try to get the audience involved in the story. I hate being in an audience where I think I'm being manipulated, and so many productions, especially television series, are manipulative."

"I try to respect the audience's ability to find things out for themselves. You're dealing with secrets and what and what not to reveal. It's an indication of not pushing too much, and I like that."

*Pelle the Conqueror* will absorb even viewers who make a point of remaining detached from the films they see. The 2-1/2 hour, slowly paced movie took three years to make... and there won't be a sequel. August's next project is an adaptation of *House of the Spirits*.

*Pelle the Conqueror* opens on Friday, November 11 dubbed into French at the Dauphin Theatre, and in the original Danish with English subtitles at Le Faubourg.





by Eszter Milne

## Speed and romance in the affluent society

It is a crisp fall day. The ocean tide washes in a cool wind, blowing shut the elegant terrace doors of Southern France's grand resorts. A convertible motorcar roles along the de-

serted beach as its passengers, two handsome young men and

a fur-coated woman named Bibi, take one last look. It is time to return to the restaurants and night-clubs of Paris.

This scene captures the spirit and romance of France's upper-class during the 1920s. It is also a photograph by Jacques-Henri Lartique. As with most affluent young men of the time, Lartique was fascinated by new art, new technology and new society—the endless possibilities of the modern age. But Lartique's particular passion was photography, and his subjects were his family and friends as they followed their frivolous quest for "all things Modern".

A collection of Jacques-Henri Lartique's work is currently on exhibit at Musée des Beaux-Arts under the title *Lartique: Panoramas of the Twenties*. The ex-

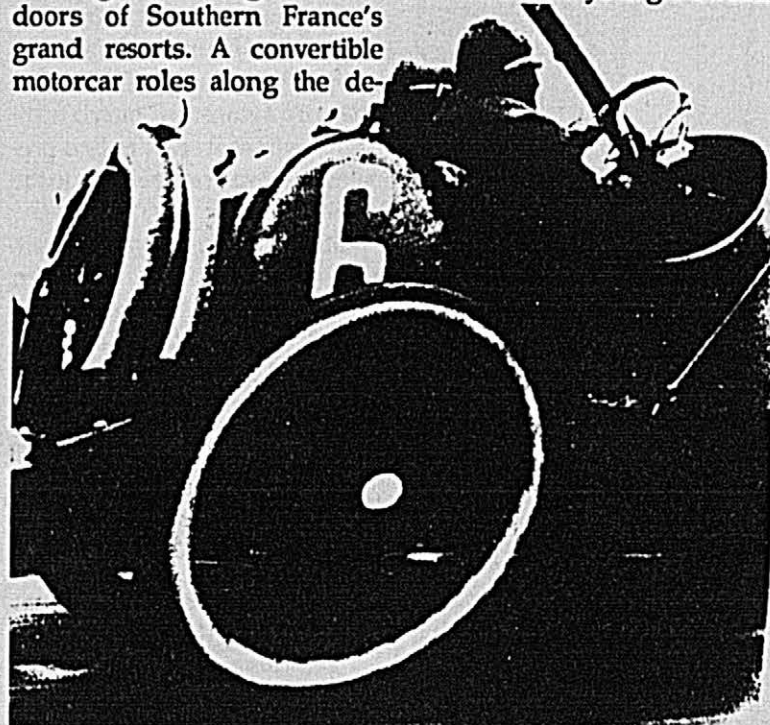
hibit, which consists of 58 photographs taken between 1922 and 1931, first appeared at Paris' Grand Palais in 1985 entitled *Le Passe Compose*. In 1987 the collection visited *The Museum of Modern Art* in New York, as well as *The Art Institute* in Chicago.

Lartique was a child prodigy who took his first photographs at age seven and was a recognized talent by fifteen. Born to a wealthy family, Lartique lived the insouciance of the age with the same zeal he photographed it. Accompanied by his entourage, he travelled from the Grand Prix circuits to the Tour de France to the airfields of early flight experiments, creating silver gelatine documents to the modern age's passion for speed.

Perhaps Lartique's greatest achievements were in form and

composition. He pushed the limits of the existing stereoscopic cameras in an attempt to capture extreme proportion and trap the image in a frozen moment, whether it was a Bugatti speeding along a race track or a thundering wave crashing against the pier. Lartique's subjects and style played a large part in establishing the tradition of the great French photographers.

The Lartique exhibit is part of Musée des Beaux-Arts' tribute to photography running until mid-January. Also showing are the works of renowned American nature photographer Ansel Adams, and the not-to-be-missed exhibition of the works of Cecil Beaton, featuring over 500 photographs from British and American film and theatre.



## Freud repressed, romanticized and deposited in fantasyland

by Bob Brown

Finally, a novel has taken Freud's theory of repression, tossed it in a pit, retrieved it, romanticized it, made it conveniently applicable to everyday self-examination, and called it *Fastyngange*.

*Fastyngange* is Canadian author Tim Wynne-Jones' third adult novel. His first, *Odd's End*, published in 1980, is the hilarious story of a hoaxed haunting.

He has previously worked as a painter, designer and actor-singer, and has written several children's books, including *Zoom Away* and *Zoom at Sea*.

Of *Fastyngange* (pronounced *Fass-tin-gang-ge*), Wynne-Jones says, "It is a story about the betrayal of the senses. It is about the victory over the tyranny of common sense—a woman pathologically driven to find her own way back to the awful truth of her madness,

even if that path is nightmarish and life-endangering."

The book eludes easy classification, crossing several genres from psychological thriller to fantasy to romance. It is the story of Alexis, a woman who travels to England, ostensibly for a retreat, after a painful separation from her husband. Soon after her arrival, she stumbles upon *Fastyngange*, a remote and dilapidated castle. She quickly becomes captivated by the castle, not only because of

its history and comic beauty, but because it seems to hold something for her that she desperately needs.

Alexis is compelled to stay in *Fastyngange* for a few days and before long she discovers why. One night she is drawn into the castle's keep and discovers a mysterious 'oubliette', a deep pit to which can only be entered through a trap door. This particular oubliette, however, has an unusual distinction—it speaks.

The oubliette, Alexis learns, has existed at *Fastyngange* for centuries and has existed as a keeper of people's secrets—secrets they keep from themselves. The problem is, the more self-deception they pour into the hole, the more of themselves tumbles in as well. The lonely become the alienated, absorbed into the essence of nothingness that is the true nature of the oubliette. They become mere ghosts, shadows of their own banality.

Alexis' predicament is that she must retrieve what the oubliette holds for her without losing herself to it, and suffering the same aloneness that her predecessors at *Fastyngange* were doomed to endure.

The effect of solitude on the human spirit is well-reflected in this passage from Alexis' sea voyage home, to Canada—

*There were few rails before her, like a musical stave. The waves rose and fell in the cadence of the rolling ship. Alexis tried to hum the melody of the waves against the stave until the pastime became monotonous. The song never seemed to change.*

This is the common factor in all those who have fallen into the oubliette. Their lives have become a meaningless meandering of notes, never coalescing into song. Their cadences cannot be completed, but remain suspended between denouement and epilogue.

While *Fastyngange* is primarily about the "alone", a faint glimmer of hope for reconciliation pervades the story. So, if you want to wallow in the spirit of this season of wet snow and grey skies, but still see some hope for deliverance, *Fastyngange* is your perfect escape.

## For those of you with a big mouth

by Mark Lurie

Do you have a story to tell? Welcome to the Montréal Storytellers, a non profit organization whose sole purpose is to have fun either by recounting their own tales or by listening to those of others.

The Montréal Storytellers is organized by four middle-aged professional men. David Tabakow, David Loxton, and Walter Krajewski have all taught at the CEGEP level at one time or another. Michael Burns is a massage therapist. Tabakow, originally a native of Cincinnati, Ohio, met Englishman Loxton while both were professors at Vanier college, and founded the storytelling group eight years ago (with a woman who ultimately returned to her native New England).

"It snowballed," said Loxton, who now combines teaching with his own writing of poetry and short fiction. "After the initial advertisements, certain other individuals who are in-

clined and gifted just showed up."

That snowball effect has resulted in an entourage of hardcore members who attend the workshops on a regular basis. Now in its eighth year of existence, the group has only been meeting at Bimbo's since September. Prior to this they'd been performing at La Ricane, on Bernard, where the noise generated by the bar eventually forced them to seek out a new venue. Bimbo's has proven an ideal setting for the workshop, both in terms of accommodation and atmosphere.

At their last regular meeting, there were almost 50 people filling up about ten tables, each of which had a candle as its centerpiece. The performance got underway a bit after eight o'clock with organizer Tabakow kicking things off. Tabakow, who is now a stress management consultant, told his own variation of an old Russian allegory. Some stories were introduced with a title, while others were simply accounts of personal experiences.

The tales people told on this particular night ran the gamut from a dream sequence in which a student's ardent passion for literature brings him into a confrontation with Satan, to a personal story of how two Montréalers were travelling in Thailand, met and married. David Loxton closed the evening with a thirteen minute string of anecdotes which combined actual experience with stand-up comedy—a genre which Loxton claims to have done before.

According to Tabakow and Loxton there are very few criteria for storytelling, but the main idea is that it be told in the oral tradition. That is to say that it be more of a "telling" than a prepared "reading." This enables people to either come with a story all thought out, or to decide if they would like to release their thoughts at the last minute, when the speaker's list is being made out before the show.

Loxton also holds that Montréal's storytelling group tends to be a lot less traditional in its content than other such groups

in Canada, such as Toronto. Possibly because of the diversity of cultures in our city, "there tends to be an appreciation of raconteur (style storytelling)".

Despite this openness of both format and content, there are rarely any difficulties. Loxton sees the only stressful moments as occurring "when someone is monopolizing the microphone for reasons other than entertainment." He cites the example of the odd religious fanatic who sometimes speaks, much to the chagrin of others.

Loxton, Tabakow, Krajewski, and Burns are creative individuals who have combined to form an alternative form of entertainment, one which should prove itself to be timeless and universally appreciated. As Tabakow dryly sums it up, "we were looking for something more interesting to do than watch television."

Meetings are every second and fourth Tuesday at Bimbo's café on Fairmount at the corner of Clark. The next meeting is November 8th, so come early and...errr... avoid being late.



# Warped perceptions at the Psychic Expo

by Michael Davidsonovitch

Thousands of people cramped and plodded their way around Montréal's 8th International ESP Psychic Expo seeking guidance, crystals and lots of hocus bogus New Age mysticism this past Hallowe'en weekend at Place Bonaventure.

While most of us sneer at, ridicule, or simply dismiss as idiotic the notion of past-lives, clairvoyance, healing crystals, auras and any other loony-tune belief, a seemingly endless stream of believers have made New Age mysticism big business.

From the \$35 fee for a 10 minute Clairvoyant Session to the ten bucks for a polaroid "Aura" photo, nothing at the exhibit was free. And like suicidal lemmings, there were plenty of the faithful, willing to follow and unlike lemmings, put out cash for spiritual comfort.

This belief, or faith in spiritual healers, seers and other mystics has upset some Christians, who believe the crowds flocking to these events is an indication of the breakdown of the Christian Church in modern society.

McGill Religious Studies Grad. student Sean Scott waited outside the exhibit, questioning and discussing this topic with people leaving the show. "I'm concerned with the large amounts of people attending

the show and the lack of people in churches," Scott replied when asked why he was approaching patrons.

Scott views this spiritual intrusion, in Québec, as a result of the Quiet Revolution, "Catholicism has collapsed, churches are emptying."

Well, whether or not you think Atlantean crystal healing wands will cure your zits, look nice on your coffee table or are symptomatic of the ultimate breakdown of society and the imminent Apocalypse, here is a rundown of the various booths at the show. You be the judge.

Of the 142(!) booths on display, at least half were devoted to clairvoyants, seers, or other persons who purport to divine your past, present and/or future. Prices typically ranged from \$30 to \$50 for a 10 or 15 minute session. Although two of the seers the *Daily* spoke to complained of the bright neon lights as being inconducive to proper 'viewing', all did sport one piece of modern technology—the cassette recorder.

Yes folks, not only will your past, present and future be told but you will also have this once-in-a-lifetime reading of your destiny on a beautifully recorded 4-track cassette for all of prosperity. Sound a little like K-Tel? Check out how one Psychic, Rev. Paula Palmer, 3rd Generation Psychic, advertised herself.

You saw her on T.V. You heard her on radio. You read about her in books, newspapers and magazines. Now you too can have a reading by Paula Palmer



one of North America's top psychics.

The spiritualists' theatrical schema also depend on the props—the crystals and Tarot cards. Tarot cards have long been a part of mysticism and reached their zenith of popularity during the sixties. Used primarily to read the future, Tarot cards are too complex for this simple article to explain, but information can be found on them in any reputable bookstore, mainstream or alternative.

Crystals, on the other hand, are a recent development—part of "The New Age", an apparently new way of life sweeping the Western world. A vast majority of the psychics on hand last weekend had in their possession some sort of crystal. While some gazed into crystal balls, others just displayed raw crystal structures on their tables.

Linda Sylvain, a Montréal psychic, admitted that the only reason she had a crystal was "because it's pretty."

Native American Adina Walker, on the other hand, firmly believes in the power of crystals, and has created a small business for herself and her daughter Gemma by constructing Atlantean crystal healing wands. Based on past-life recollections of the fabled lost continent of Atlantis, Adina has been producing the quartz/copper/leather wands for 20 years. Only in the past two years, she has

gone commercial and started selling her wands to the public.

The wands are supposed to help you remove negativity with their special, perfect balance of Yin & Yang herbs. More importantly, they help you heal yourself by focusing your positive 'light' through the wands to the affected areas. A whole new meaning to the phrase, "getting your rocks off."

While Adina may manipulate the crystals to construct these "healing wands", others like Frank and Wendy Melanson deal material—the crystals themselves.

A mineralogist by profession, Frank admits he doesn't receive any special vibes from the crystals. Although highly skeptical of crystal glorification, he doesn't want to totally dismiss the phenomena.

"Once you believe in something, if it does good then I have no problems with it (alternative spirituality). But if it does harm, say if someone decides not to go to the doctor and uses crystals instead, then I think it is very bad," Frank summed up.

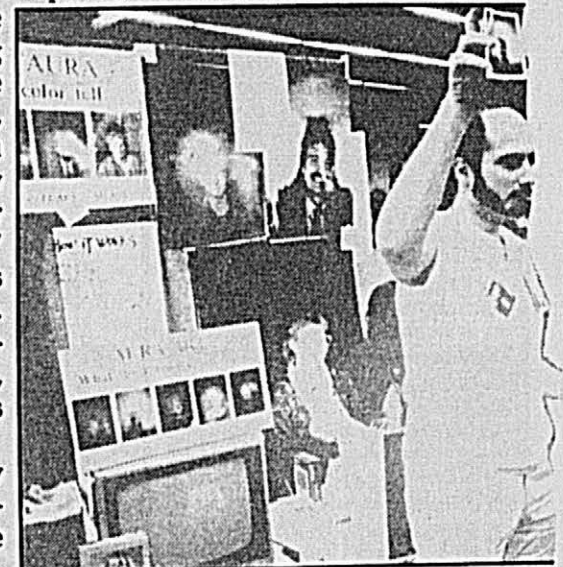
Frank said tourmaline and quartz are their hottest items. This is because of the two minerals' energy properties—tourmaline has distinct positive and negative poles at either end of the crystal while quartz's vibrational qualities are well known to anybody who ever had a watch. (The consistently cyclic interatomic vibrations of the quartz structure is used to accurately keep time.) Or at least I think so.

Another branch of science, photochemistry, has given rise to a modern day version of the

famed snake oil hocker—bogus Kirlian photography.

Real Kirlian photography detects an "aura"

Daily Photo by Daniel Rabinovitch



The modern day snake oil salesman - an Aura seer.

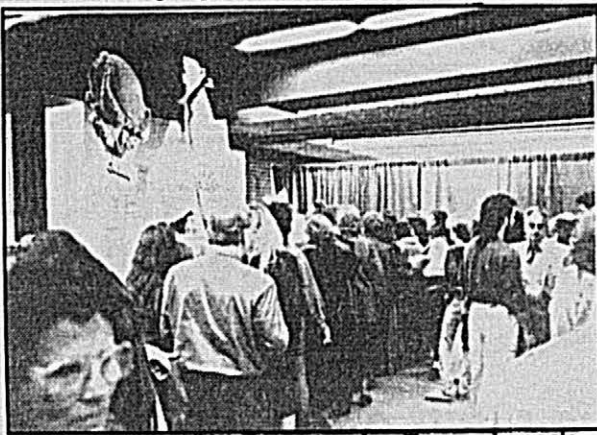
This new, improved version, however uses all the tricks of the trade—flashy lights, colorful pictures and two or three people talking as loud as they can, explaining the latest readings of the patrons who shelled out \$10 for a polaroid snapshot of themselves with pretty lights around their head.

Several photographers looked at a print and dismissed it as bogus. After offering to allow the *Daily* to use the "improved" Kirlian equipment, Mr. Butters sidestepped actually saying anything about how the film determines which colors go with which mood. He merely instructed us to press this button, or hold the camera like that. He did claim that a small box which everyone had to place their hand on sent 3000 volts through our body and that two electrodes behind the sitting patron picked the resulting emanations.

Well, the *Daily* found that when the sitting patron was in different positions, different colored lights would appear. Apparently, the complex phenomenon which interact with your spiritual being to ultimately determine your personal "aura" are directly related to whether you slump or sit-up straight.

The final topic of this incredibly mundane article is that old standby, palm-reading. What more can be said of this topic than what Marie St. Claire so bluntly stated, "Last time I paid 20 bucks and had goddamn black all over my hands. I don't want that shii!"

Whether you want it or not, Montréal's 9th International Psychic Expo has already been booked for early next year.



The most popular booth - the Bar and snack food place.

Daily Photo by Daniel Rabinovitch

## Betrayed in East Timor, the silence is deafening

by AMP

Have you heard about the Indonesian government's occupation of East Timor? No? Well neither had I, until I saw the preview of an informative 30-minute documentary called *East Timor: Betrayed But Not Beaten*, directed by Peter Monet in co-production with Le Vidéographe.

The Indonesian government has imposed a media blackout in Timor. The last television crew to visit the island was a

Portuguese group in 1983. Photos have to be smuggled out. For this reason, the film doesn't include much footage of actual Indonesian occupation troops.

Why the silence? What are they covering up? In 1975 the Indonesian government attacked East Timor, a Portuguese colony located between the coasts of Indonesia and Australia. Two hundred thousand people—one third of the population—died as a result of the attack.

All of these seemingly distant happenings are brought

uncomfortably close to home by the fact that Canada has been endorsing the occupation of East Timor in the United Nations, and is Indonesia's largest investor. The Canadian government denies any human rights are being violated in East Timor. Do they not know this war is considered one of the most violent since World War II?

This film contains excerpts from discussions in the House of Commons, some footage of the actual occupation, and interviews with concerned individu-

als, including MIT Professor Noam Chomsky. Since mainstream media coverage has tacitly ignored the occupation, *East Timor: Betrayed But Not Beaten* can play a valuable role by informing Canadians of what their government is supporting—but only if it is seen.

For more information about this unknown and inhumane occupation, a freescreening will be shown on Monday, November 7 at 4:00 in Room 425 of the Union Building.



## EVENTS

History Students Film Series features a showing of the film *The Last Emperor* with an introduction by Prof. Sellion. All Welcome. FREE today at 19h30 at the PoliSci students' lounge, fourth floor Leacock.

Southern Africa Committee presents a benefit for Mozambique tonight in the Alley at 20h. Steel drums, Mere Image, African Instrumentalists, poetry, slides, traditional Indian dance and acoustic guitars/banjoes. PGSS presents St. Henri/Westmount riding candidates (NDP, Liberal and Conservative) Leacock 132.

McGill Film and Communications Student Committee host a party at Thomson House (McTavish off Dr. Penfield) tonight at 20h. All students welcome, student films being shown. Admission \$2.

Scrivener continues the New McGill Reading Series tonight with Ruth Taylor and Michael Harris reading at le Bistro Duluth, 121 Duluth Est near Coloniale. 20h. 287-9096 for info.

**IMPROMPTU STAFF MEETING TODAY AT  
17H30  
UNION B-03**

# PEACE FEST

**FRIDAY NOV. 4<sup>th</sup>, 8:30  
AT THE UNION BALLROOM  
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**FILMS! LIVE MUSIC!**

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ALLAN REID**

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EVERY MONDAY  
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JAM SESSION**



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**Youth and Hechalutz Department  
of the  
Canadian Zionist Federation**  
is presently accepting applications for the position  
of **madrich/a** for  
**Israel Summer Programs 1989!**  
**Candidates must:**

- Have visited Israel
- Be at least 21 years old
- Have experience working with youth
- Have knowledge of Israeli and Jewish-related topics
- Basic Hebrew Skills

For further information and an application form:

In Montreal: (514) 486-9526

or Israel Youth Program Center

481-0218

\*The application deadline is November 30, 1988\*

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SPECIALS**  
SHAMPOO, CUT  
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WOMEN \$24  
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PERMS AND  
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WITH LYNDA  
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## Students' Society of McGill

**Extension of nominations for  
1 Senator from Religious Studies  
Deadline:**

*November 9, 1988 4:30 p.m.*

Information and applications from  
the Student's Society Front Desk;  
Union; care of Leslie Copeland.



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# CLASSIFIEDS

Ads may be placed through the *Daily* business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day; \$2.00 per day for more than 3 consecutive days. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The *Daily* assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The *Daily* reserves the right not to print any classified ad.

## 341 - APTS., ROOMS, HOUSING

Corner of St. Urbain + St. Joseph, spacey 7 1/2 (unheated). Immediate. Renovated, fridge & stove included. Minutes downtown. A must see. 600\$. Call 276-3658 after 5 pm.

Sublet. Large 1 1/2 on Durocher Nov./Dec. - July. Balcony, bright, modern. Unfurnished, heating included. Clean, quiet suitable for 2 people. \$398 (neg. leaving town). 842-0394.

Roommate wanted to share sunny townhouse near Atwater metro with 4 McGill Students. \$190/month including heat. Immediate. Prefer Grad. student. 939-9550.

That hill up to Res gets worse in the winter. Needed: Roommate for Apr. - Durocher. Furnished room. 200\$/month. Spend 300\$ on better things than dinner at BMH. 848-1848 or 284-4455.

## 343 MOVERS

3/4 ton Econoline - available for moving - Alex, 324-3794.

## 350 - JOBS

Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021 Peel Street (Peel Metro). 849-2828. (Student Discounts).

\$\$\$ Earn extra cash and have fun in your sparetime. Sell quality toys + Xmas gifts to friends, family. Please call Don, 342-8463.

## 352 - HELP WANTED

Public Opinion Polling - needed - Well spoken Bilingual people to conduct public opinion telephone surveys - No Selling Saturday - Thursday, afternoon + evening shifts. Location - Old Montreal. \$6+/hr. 842-9725.

## 354 - TYPING SERVICES

Success to all students. Theses, Term papers, Resumes, Translations, 19 years of experience, Rapid Service. 7 days a week. \$1.50 double spaced. IBM. On McGill campus, Peel St., CALL Paulette Vigneault 288-9638.

**WORD PROCESSING** (Lougheed). Professional and courteous service. Laser printer. Theses, papers, resumes, multiple letters. Student rates (schoolwork only). Downtown area. 934-1455, (8:30-19:30).

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**Word Processing and Translation Services.** Repeat letters, CVs, theses, term papers, etc. (\$1.50 d.s.). Business hours. For evenings/weekends by appointment. Milton/University. Mrs. C. Frenette, (844-9817).

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## 356 SERVICES OFFERED

**A. Shedov Horticulture - for your complete garden winterizing 324-3794/389-7270.**

**Typewriter repair!** Repair Brother, Panasonic, IBM Selectric + portables. Call: Milton 485-3905. Special Student Rate.

**Willing females and males needed for student haircuts.** Supervised by professionals. Tuesdays 6 p.m. for cuts \$10, 5 p.m. for technical work. \$12 tints only, \$18 perms + highlights. Estetica 2175 Crescent. For appointments 849-9231.

**'McGill Nightline' volunteers** are students who want to offer you a friendly listening ear! Phone anytime between 6 pm - 3 am, any night of the week. 398-6246.

**Don't let yourself down.** Have your work proofread and edited. Call 487-3328. Impression/Expression Editing services.

## 361 ARTICLES FOR SALE

Rugby shirts, T-shirts, jackets, boxer shorts,

sweats, coveralls, caps, etc. Team uniforms. Silkscreened, embroidered - call sport Olympia 683-2438. Evenings 683-8969.

**Hate Snow? Fly vancouver cheap!** Leaving Montreal Dec. 23rd - Back Jan. 3rd. Excellent deal, call now 284-6403 late 'till 1:30 a.m. okay and mornings.

**Racer Skis:** Team-stock Dynamic VR27, 93 cm, \$110; Rossignol 45, 195 cm, season old \$215. Phone 281-8283 after 6:30 pm. Prices Negotiable.

**For Sale:** JVC cassette player (Ghetto-blast style) Almost new \$400. Also, nifty Kannuck bicycle panniers (Rigid frame) \$130. Call Brian 843-4319.

**Airline ticket to Toronto, male,** leaving November 11, evening, returning Sunday November 13. Very cheap. \$70 return. Call Jeff at 482-7263. Evenings.

## 370 LOST AND FOUND

**FOUND!** On Manday Oct. 17 in Leacock Bldg in Room 219 a Textbook. Please contact 7222.

**FOUND!** Sharp calculator. Burnside basement, on Oct. 13. For return call 285-1812.

**Found!** Sunglasses on Redpath Crescent. Call 744-3201.

**Found Watch GERTS, 21/10.** Contact 285-1115.

**I found a very nice black leather hat in the Alley last Wednesday.** If it's yours (I've seen your signs & tried calling no avail) Call me Radio 398-6787, McGill Mishā.

**Lost:** Oct. 17, possibly in 132 Leacock, Blue Binder containing notes from the following: Poli. Sci. 356-A; Philosophy 324-A; English 279-A. No questions asked. REWARD! 334-7670.

**\$100 CASH for return of leather Schoolbag** lost at Union Hall Thursday Night. Bruce, 345-1164.

**Lost:** One red ballpoint pen. Name "Mae-Tuin" engraved. If found please call 284-6471 or 522-0740.

**ATTENTION: DOMINIQUE DAVIES.** Found! A cheque from your father. Call Diana, 526-2193.

## 374 - PERSONAL

Need Information? Feeling lonely? Just want to

chat? Then call McGill Nightline! We are students talking to students. 398-6246, 7 days a week, 6 p.m. to 3 a.m. Anonymous and confidential.

**Gays and Lesbians of McGill** offer a peer counselling service, Monday through Wednesday, from 7:00 pm to 10:00 pm. 398-6822. It's a chance to talk.

## Frosty says...

"It's better to regret something you have done, than to regret something you haven't."



**NDG-Rhino Kick-Off party and pamphlet launch.** Thursday November 3, 8 p.m. MA2 (Ma Hellers) 5617 Sherbrooke West (Vendome Metro; 105 Rhino bus). \$5.00 CHEAP!

**SLIP AND SLIDE FOR LESS. JELLY, FOAM AND CREAM AT COST. BIRTH CONTROL CO-OP. WOMEN'S UNION, UNION 423.**

**To the tall, dark, handsome MED II:** Are your baseball caps small or do you have a big head? Heading you weigh.

**GET AHEAD. CONDOMS 3/\$1.00. WOMEN'S UNION.** 398-6823

**Been feeling sort of dreary, like no one knows you at all?** Why not pick up the phone and give Nightline a call? 398-6246, 6 pm - 3 am every night

## 383 LESSONS OFFERED

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voluminous homework materials have been offered since 1979 - For more information 1-800-387-1262.

## 385 - NOTICES

**ANIMAL RIGHTS!** A new group called META - McGill for the Ethical Treatment of Animals is looking for members. Call Steve at 272-5064.

**St. Martha's In-The-Basement.** Informal, ecumenical worship every Sunday 10:30 a.m. in the basement of 3521 University. Info. Roberta Clare, Presbyterian-United Chaplaincy, 398-4104.

**Vote YES in the McGill Legal Aid referendum** Nov. 9, 10 & 11! Help support an essential service that exists to help you.

**All U.S. citizens attending McGill University** must act quickly! Profitable business opportunity is available today. Call immediately to receive mind-boggling information. Mike, 352-3145.

**Looking for a great Saturday night meal at low cost?** Come and join us Saturdays at 6:15, Newman Centre, 3484 Peel St. Cost \$3.00.

**St. Martha's:** An informal Christian community meets Sundays 10:30 am for prayers and open discussion. 3521 University. Theme for Nov. 6th: Street Kids Ministry. Info: Rev. Roberta Clare, Chaplain. 398-4104.

**Delta Upsilon Fraternity** is proud to announce it will be celebrating 90 years on the McGill Campus on Nov. 11, 1988.

**GET HOME SAFELY.** Volunteer escorts will walk you home from McLennan/Redpath libraries on Tuesday Nov. 8 from 10pm-11pm. Meet us in the library lobby.

**I would like to publicly apologize to Eric, Stephane, Marc-Andre and Frederik** for falsely claiming that there was a Formula 1 Grand Prix in Trois-Rivieres which is (surprisingly) not true. Caroline.

## MCGILL LEGAL AID REFERENDUM

*For improved Legal Aid Services at McGill*

**VOTE YES!**

**on November 9, 10, & 11**

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## The Struggle for Justice

under Israeli Occupation  
of The West Bank and Gaza  
A Testimony by Israeli Lawyer

**Felicia Langer**

Since 1967 Attorney Langer, a resident of Jerusalem, has fought to obtain fair trials for Palestinians in Israeli military courts.

**Monday November 7, 1988, 7:30 pm**  
**-McGill University Leacock Bldg. Room B26**

**ADMISSION \$3.00**



continued from page 1

ence. Doing that made me realize it's actually quite trivial.

I personally feel that Tracy Chapman represents a good return as far as female pop is concerned away from 'bimbo rock', which has been the downfall of so many women of talent and good intent in the music industry. It is a move back to a more clear expression from a woman without having to be ghettoized into doing only "feminist" songs. I think that in trying to communicate the positive side of feminism, feminist songwriters ghettoize themselves by writing songs

about women for women and leaving the rest of us wandering around wondering what all the fuss is about.

Which is why in "Valentine's Day is Over" I use the female gender. I wanted to write a song about violence towards women that would be written by someone from a "lads" tradition, and a sexist lads tradition at that, that would go to people in that tradition and come from one of their peers. To have another male add his voice to those speaking out about violence towards women.

I certainly was criticized for not having a role for women in *Between the Wars* and I think that was a very true criticism. It didn't enter into my brain at all to do it. I don't believe in rewriting songs to include women. I think that's Stalinist. But from then on I decided that I would try to think clearly and positively that I was doing it. Racism was something that I grew up with and clearly could see and clearly felt repugnant about from school age. Sexism is something that didn't even occur to me until I was about twenty-four, quite frankly. And I'm still coming to terms with manifestations of it by my friends and by myself.

I think all my political views have been not from political education or from reading Marx but from people saying, "This is crap. What are you writing that for?" And I think, "Oh, yeah. Fuckin' hell." Whatever stance you take, whatever you say, if you can't hear other people's opinions on all yours that are incorrect then it's like William Blake says, you "breed reptiles of the mind." So I'm continually learning more and more and I hope the process goes on and never stops.



**SALON DU SKI 88**

**ALL YOU NEED TO SKI!**

**NOVEMBER 3 - 6  
PLACE BONAVENTURE**

- Freestyle skiing
- Cross-country ski village
- Manufacturers
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- Fashion shows

**SHOW HOURS:**  
Thursday 5:00 pm to 10:00 pm  
Friday Noon to 10:00 pm  
Saturday 11:00 am to 10:00 pm  
Sunday 11:00 am to 7:00 pm

**Canadian National Sportsmen's Shows**  
A non-profit organization dedicated to Canada's Outdoor Heritage.



## ...Billy keeps on talking

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The Daily is a founding member of Canadian University Press (CUP), Presse étudiante du Québec (PEQ), Publi-paq and CampusPlus.

## ...riot squad has a go at student strikers

continued from page 3

AGEUQAM external affairs co-ordinator Jeff Begley. "Was it just something to do, maybe something to do for fun?"

Morrisseau said there were no arrests and no one injured.

But witnesses say many students were bruised by police batons.

Communications co-ordinator Virginie Charette said the incident would make it easier for the university to win an injunction against the strike.

"When they go to court they can say 'well, there's already been violence because of the strike so we have to stop it,'" Charette said. UQAM officials could not be reached for comment. Instead, there was a recorded message: "The university has decided to keep the university open and to take all necessary action to make its buildings accessible. All staff and students are asked to attend wherever conditions and access are relatively normal."

Faculty, teaching staff and support staff unions are supporting the strike. "It's good that they're not trying to cross our picket lines," Charette said, "but it doesn't help you much when there's cops coming at you with sticks."

Charette said she had been expecting the riot squad, but not so soon, and not with such zeal.

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TRY OUR SAUSAGE PIZZA  
TRY OUR HAWAIIAN PIZZA

TRY OUR VEGETARIAN PIZZA

**GREEK SOUVLAKI \$2.65**  
SERVED WITH PITA, TOMATO, ONION, & TZATZIKI

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11:30 AM - 2:00 AM  
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Friday November 4, 10 a.m. - 4 p.m.  
Leather \$238.95  
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